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## DECORATIVE GOSSIP.

HEART-SHAPED pin-cushions are among the prettiest findings of a lady's dressing-table. They are made in silk or muslin, and frilled with lace gathered on narrow ribbon. The tops are usually embroidered or painted in some fashionable design, such as the true-lovers-knot, the *fleur de lis*, or with two little Christmas wreaths connected by a festoon and tied up with ribbon.

The small floral designs known as Dresden are in great vogue at present for all kinds of fancy work. They are embroidered on tea-cloths, plate doilies, bureau sets, and even on pillow-shams. These minute sprigs are scattered with irregular regularity over the surface they are to decorate, and are embroidered in natural colors. A favorite combination is the rose, pansy and forget-me-not. This style of decoration is sometimes called "powdering."

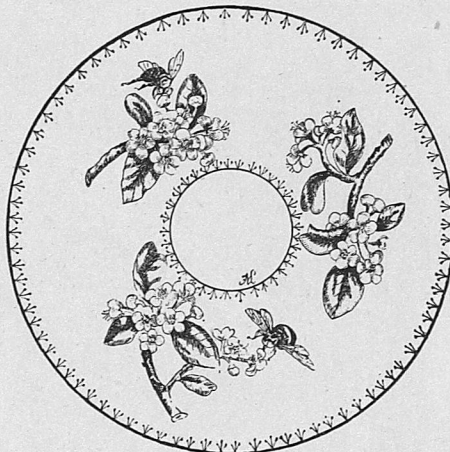
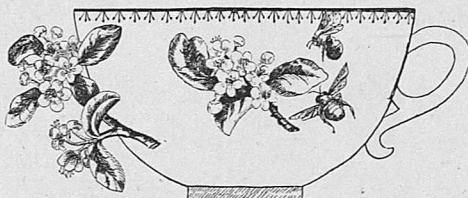
Novelties in dressing-tables have an ingenious arrangement of mirrors. The main glass is flanked by two hinged wings which fold after the manner of the Psyche glasses so much in use. The best of them are made in Pollard oak with beveled French plate mirrors. Such wings might easily be added to one-glass dressing-tables.

An effective background for a dressing-table is made by filling the wall-space between windows with a panel of India silk gathered full, on two rods, one just below the frieze, the other even with the top of the baseboard. The silk should be strained tightly from rod to rod.

Washable duck covers for sofa-cushions are new. They are embroidered in white, and furnished with huge eyelets for inch ribbon lacings. The tendency of all fancy work is towards materials that can resist the hard usage of the laundry.

Bed-spreads are seen in the coarse honeycomb material now so fashionable. Large patterned figures are stamped upon them and are left in the white, while the ground is darned in solid with coarse silk or rope linen. An ordinary honeycomb spread, such as may be bought for a dollar and a half, becomes a thing of beauty when the ground is darned in yellow rope linen, leaving the woven figures in relief.

The old-fashioned four-poster beadsteads offer such allurements to the decorator that they are largely sought. Sets of carved mahogany posts bring high prices, and are so scarce that they are being reproduced. Some of the new sets of unstained mahogany have tall, four-posted bedsteads. Single antique posts in carved mahogany are successfully utilized for hall-trees, being supplied with brass or mahogany pegs. Hall-trees are much used in bedrooms for receiving the clothing laid off at bedtime.



Design for China Cup and Saucer. Subject—Honey Flowers. By Mrs. J. W. La Bruce.

The flowers of this design resemble to some extent little apple-blossoms. They are a delicate pink in color, which may be obtained by carmine zart—Lacroix colors. The stamens are yellow-brown; the mass which are deeper in color, as apple blossoms are, may be painted with two coats of carmine, grass green shaded with grass-green and black-green mixed, the highest lights with moss green. The stems are woody and yellow-brown, shaded with brown—Nos. 4 to 17 may be used. The bees are painted with black and mixing-yellow for thorax; the wings with light wash of deep-brown and Capucine red.

Rich and beautiful foot-cushions are made of dyed chamois-skins, embroidered

with silks and tinsels. These cushions are softly-stuffed with curled hair or fibre.

The newest stain for oak is called bog, and is so black that the grain is visible only in favorable lights. The effect is richer than that of the natural bog-soaked oak of Ireland, inasmuch as the grain gives variety of color to the surface.

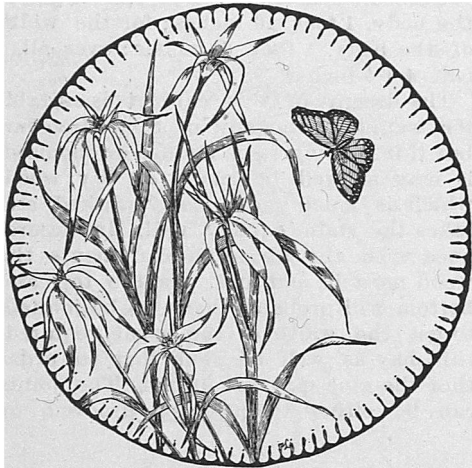
An old chest of drawers can be made very handsome by being first painted with two coats of white enamel paint. The drawers are painted separately and the wooden knobs replaced by brass ones, which can be obtained in any hardware store. Sheet brass cut into fantastic shapes, with initials, or dates, or even decorative figures stamped out of the more solid portions of the ornament, can be placed over the key holes, with the key hole, of course, cut out. These escutcheons show up on the white wood with fine effect. They are simply fastened to the drawers with small round-headed nails.

A new method of decorating dresses by means of plastic applique is likely to become the rage in the near future. The best way to decorate a dress on which continuous borders are to be placed is to have the cloth decorated before being made up, because the tapering of the various widths of the skirts will, in the made up dress, cause the border to meet at a sharp angle behind, which is undesirable. Neck bands, sleeve bands and waist bands should all be decorated apart from the bodice, as their curvature prevents the use of flat stencils thereon. Of course, where the ornament is complete within itself, and can be placed in panels or detached portions, it can be as easily put on the made up dress as on the fabric in its wet state, because one or more motives can be placed upon each width of the dress with fine effect.

A fountain of scented water playing in the center of the table over a delicate and artistic arrangement of maiden hair and other ferns, gives an exquisite impression to the dining table. Such fountains are made to run by clock work, and can be wound up to run for several hours.

Speaking of lamps, among the last claimants for favor are the tall crystal lamps, most brilliant when lighted up and the glass catches the gleam of the

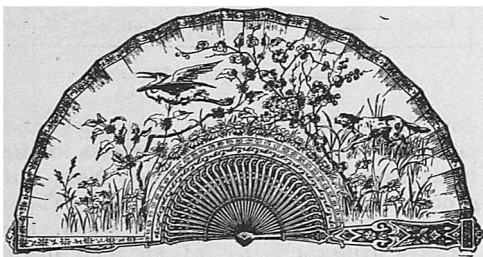
lights above. They are in column and pillar shape for the most part, and very handsome. Another lamp novelty is the same pillar design, but the material is artificial ivory.



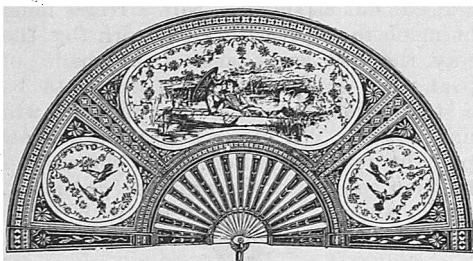
Design for China Plate. Subject—Grass Flowers.  
By Mrs. J. W. La Bruce.

These flowers are graceful in their natural state, the petals soft and floating like willowy grass, and are white tipped with green of the same shade as the long grass leaves, for which grass green and moss green are used. The plate may be plain white with border of gold or tinted some delicate shade with flowers in natural color; or a deeper shade with gold flowers and border would be lovely. The butterfly is capucine red with border and veins of black. The whole in natural colors with ivory background is very effective.

The newest library tables are massive affairs of oak and mahogany. They are curved in the kidney-form popularly attributed to Chippendale, but in reality a Sheraton shape. There is a succession of drawers on either side of the table, and it is supported on short spindle legs beneath the drawers. In mahogany such table are \$92.



Hunting Fan.



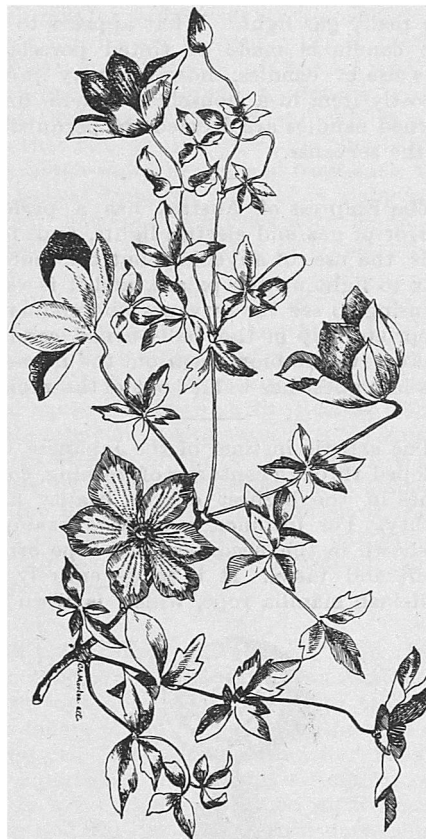
Boating Fan.

The above designs for a hunting fan and boating fan were drawn by Lucien Besche, an artist equally skilled in figure and decorative work, and are intended to give ladies an idea how to design and

paint fans for special occasions, such as hunting and boating. The subjects which are painted on the fan-leaves are appropriately chosen and full of meaning, being tastefully framed in ornamental borders and divisions.

Some of the prettiest English dressing-tables are made of curly walnut, a drab wood with little curls in the grain resembling the grain of birdseye maple. A large dressing-table of white maple mounted with brass costs \$60 upward. This white maple is a beautiful wood for bedroom sets up exceedingly delicate.

The use of candles in dining-rooms and parlors is increasing. The soft light of candles is more agreeable to the complexion of ladies than any other light, and in candle light a plain woman becomes beautiful. Jewels, also, have a softer gleam than when they reflect gas or electricity.



Garden Clematis. Drawn by C. A. Morton.

This, one is of the numerous garden clematises, and has a violet and white flower. The stamens are black, and the style green. The leaves are rather a dark green; grass-green, shaded with dark green, and mixed with a little black, for the local color. The buds and stems are purplish. Use violet of iron. These colors are for china painting, but may be modified if used for the ends of a scarf, and painted in oil on bolting cloth.

A valuable German method of removing rust from iron articles consists of placing them in a saturated solution of chloride of tin, which will entirely eat off the rust in from ten to twenty-four hours without in any way injuring the articles, if care is taken that the tin contains no free hydrochloric acids. When removed from the

solution the articles are silver in appearance. They are then washed off, dipped in ammonia and then dried and polished. Very often valuable pieces of metal apparently ruined by rust can be saved by the above process.



Fig. 1.

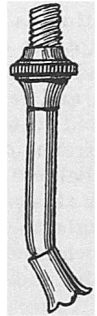


Fig. 2.

The interest in poker work, or pyrography, seems to be steadily increasing, and in England thousands of machines, for doing work of this kind are sold whose "pattern touches" we illustrate. With these new aids poker work has become an art worthy of attention, lastingly decorative and capable of great development, which should not be lost sight of amongst the floods of artistically worthless productions, which unfortunately fill the stores under the name of poker work—feeble scratches on the surface with a red hot point, without attention to the material or the uses of monotone decoration.

Fig. 1 is an attachment which fits the ordinary point, showing also the position for working. Fig. 2 shows the mode of attachment of the pattern touch to the point. Fig. 3 represents nine different pattern stamps, and some idea of their use by combination may be formed from the accompanying border patterns.



Fig. 3. Pattern Touches.

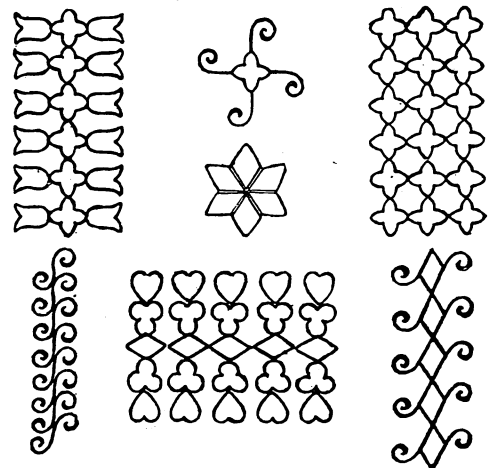
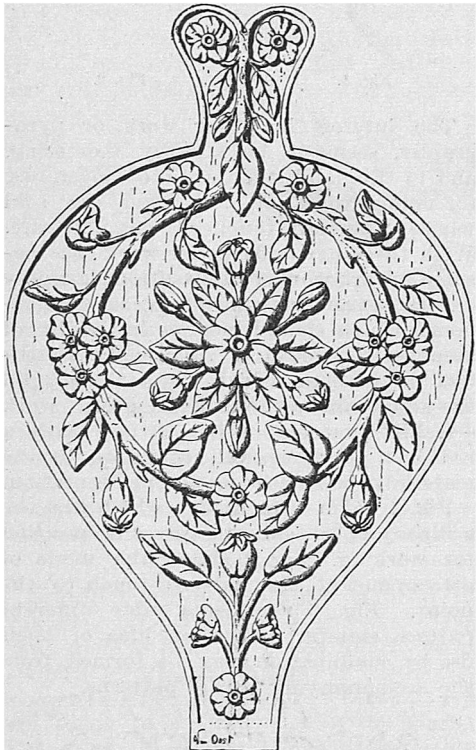


Fig. 4.—Mechanical Borders.

Fig. 4 are mechanical borders made by combinations of the various points. Where needed they are invaluable, being accurate and rapid. These patterns are a decided gain to poker artists, and on white wood, such as sycamore or holly, they will cover the background quickly, giving a curious appearance of inlaid ivory.



A bellows need not be taken apart to carve if treated in low relief. Cut a piece of wood to fit tight between the handles of the bellows with the strap on. Place three or four newspapers on the bench and clamp down, placing one clamp over the handle and another close up to the nozzle. By the way, bellows making and decorating is a field that we Americans have not yet entered into. I am told by a Broadway firm who deal extensively in carved and repoussé bellows that the bellows sold in this country come principally from France and England, only a very inferior bellows being made here. The reason for this seems to be that nobody understands the process of mounting. For those who may wish to try their hands, I give the method used in England: The mount being cut out the exact size of the bellows, small holes are drilled about 3-16



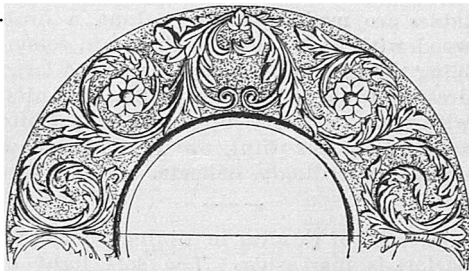
A Bellows Decoration in Wood or Brass Repousse.

of an inch apart around the edge or margin; the work is then polished and lacquered. The mount is then clamped on to the bellows, placing cotton rag or paper under the clamps so that the lacquer is not injured. With a small awl, holes are made in the wood through the holes previously drilled in the metal, into which 1-4 inch escutcheon pins are driven. If the design is flat, or the artist does not wish to show these pin heads, the mount may be cemented on, the cement used being made as follows: Melt rosin and stir in calcined plaster until reduced to a paste, to which add boiled oil a sufficient quantity, to bring it to the consistency of honey; apply warm.

Or, melt rosin 180 parts, and stir in burnt umber 30, calcined plaster 15 and boiled oil 8 parts. The parts should be securely clamped for 8 or 10 hours to assure a sound fit.

Marmorine is the name of a newly invented liquid, possessing the quality of hardening plaster, a single application being claimed to render plaster as hard as

marble and unaffected by repeated washings. This result is accomplished not by the mere application of an impervious coating, but by an actual chemical change in the constitution of the plaster. This treatment is in extensive use in England and France.



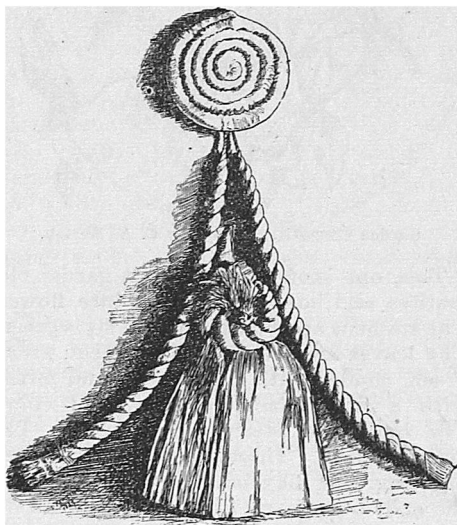
Design for Bread Plate.

The bread plate or trencher is quite a new idea in design and should meet with general approval. To wear well it should be carved in white holly, in low relief.

There are sham candles made, which are really gas light. What appears to be the candle is made of tinted porcelain. The use of candles, however, may prove a costly item in a household where half-burned candles are deemed the perquisites of the servants.

The Empress of Austria has a perfect horror of gas and electric lights, and forbids the use of anything but the purest wax to light up the palace, and it is very amusing to see the servants who claim the proprietorship of the half-burned candles make a rush to blow them out the moment the last guest has walked out of the rooms.

The artistic instinct of the Japanese, developed through centuries of training, combines in the highest degree, beauty and utility. For instance, a striking example is shown in the accompanying rope ornament and tassel. It is made entirely of half-inch manilla rope, which is sewn at



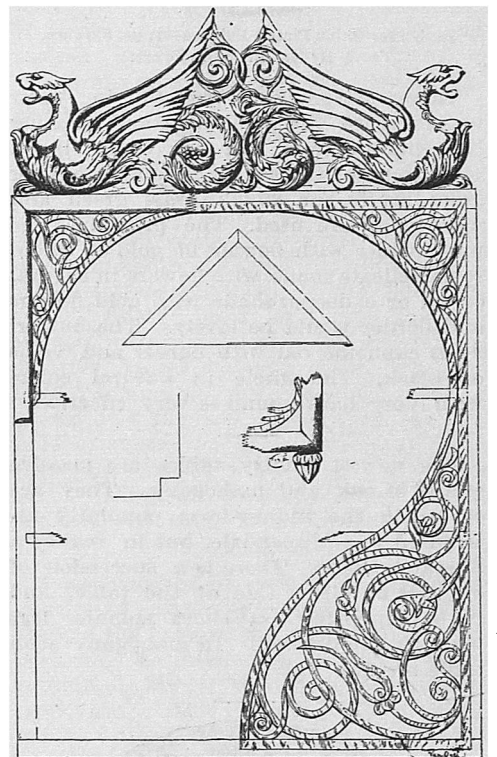
Japanese Rope Ornament and Tassel.

the back to keep it in form. The ornament can be painted with gold or bronze paint, the tassel being unravelled and colored with aniline dyes, or the whole may be colored in various shades. This style of decoration can be adopted for portière borders, lambrequins, cushions, and with good effect.

A very neat and particularly attractive piece of furniture is a hanging corner cabinet. The one represented here is very simple in construction. It can be made by any one who is acquainted with carving tools and has any idea of construction.

The dimensions are: For the height of the body, 1 foot 10 inches; for the width of the body, 1 foot 6 inches; over all, 2 feet 4 1-4 inches.

The design of this cabinet is suitable for walnut, mahogany or Spanish cedar, but if it is going to be stained or ebonized, it may as well be made of bay wood, which is much more easily worked and takes the stain equally well. In accordance with the above measurements the wood must be cut out. As the top and bottom will probably have to be jointed, to get the width of the wood required, this may as well be done first, in order that the glue may set firmly. The joints can be either tongued or grooved, or



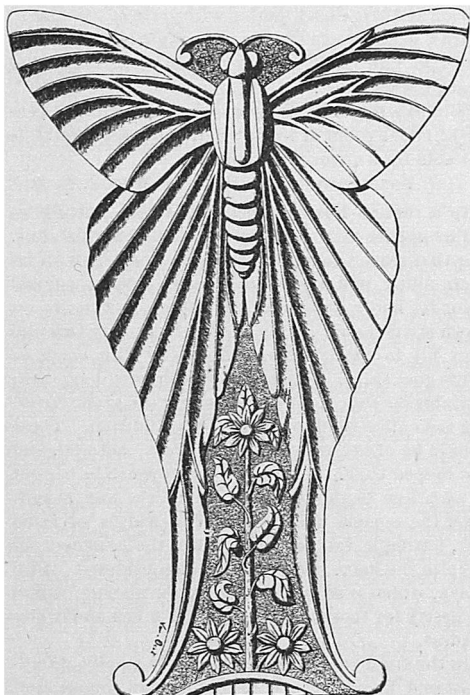
A Hanging Corner Cabinet.

dowelled. Now, cut out the sides and mitre the back, and make a recess in the front as shown in the figure. Next cut grooves to receive the shelves. These should be made of 3-8 inch wood, the grooves being cut 3/8 of an inch deep, which is half the thickness of the sides. This being done, take top and bottom and cut out as shown. Now a recess must be made to receive the fret work (by the way the fret work should be made of pear wood or sycamore). If this is to be a stained job, the difference in wood will not matter. The recess being cut we now put the body together; slide the shelves in, then the fret work, next the pediment, which should be backed up with little square blocks; now cut the beading, mitre the corners. And now scrape and sandpaper it. Then put on the drop ornaments as shown and it is ready to receive stain or polish.

This cabinet can also be used for brass repoussé work, the front being saw pierced, using 18 inch gauge metal; the uprights of 1

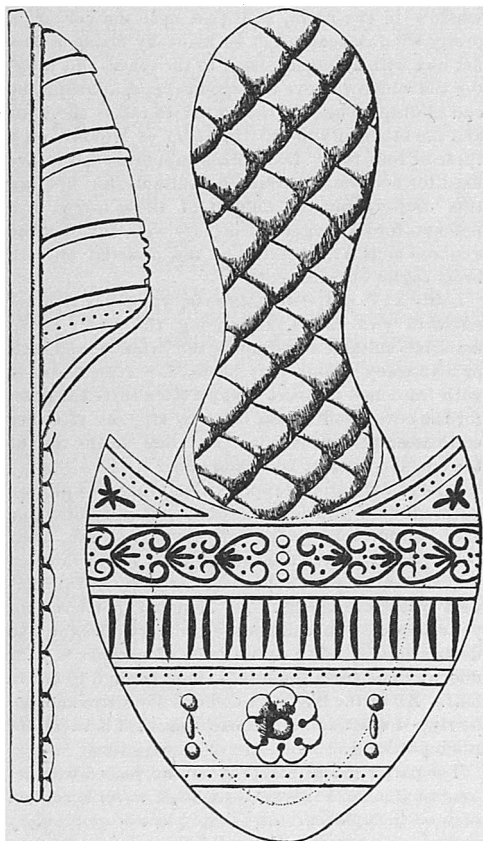
1-8 inch corrugated tube; the supports for the shelves of 3-4 inch angle brass. The whole is screwed together.

An occasional, or hall chair back; takes the form of a butterfly called *Leptocircus*. It can be carried out with average success



Design for Carved Back of Chair.

by any amateur who has practised the art of wood carving. It should be carved in mahogany, or oak, and given an antique effect by means of staining. If oak is used the antique effect can be produced by rubbing it with common shoe blacking, the usual finish being put on afterwards.



Shoe Design—Wall Pocket.

For the above shoe design of a wall pocket, Spanish cedar should be used, the

carving incised,—the design being colored with water-colors, after which a dead oil finish will be appropriate.

If one has an artistic soul and an earnest longing to behold some truly beautiful candelabra, one should spend an hour in examining the big collection at Tiffany's, where specimens of Russian, in heavy gold, elaborately chased, with the heads of five griffins upholding the upper part of the candelabra, stand opposite handsome antique brass in Rococo style, with heraldic designs. To show off to advantage the lovely combinations of brass and crystal are gilt candelabra, with qualities of tinted crystal pendants. Exquisite Royal Dresden, too, are seen on the same tables with old Royal Berlin in all manner of designs, while, in a space reserved for itself, hangs the famous chandelier formerly belonging to King Ludwig. This magnificent specimen was secured by Tiffany & Co., some years ago when the effects of the palace of Hohensaugan were sold. At the top are four figures beautifully proportioned, each playing a different instrument. Four rows of arms are covered with a profuse decoration of festoons of flowers, and to each arm is suspended festoons with the same decoration. Below all this is still another row of arms eight in number, in much the same design, and from each arm as well as from the main body, hang clusters of flowers in natural colors, made by hand. The whole affair is a marvel of art.

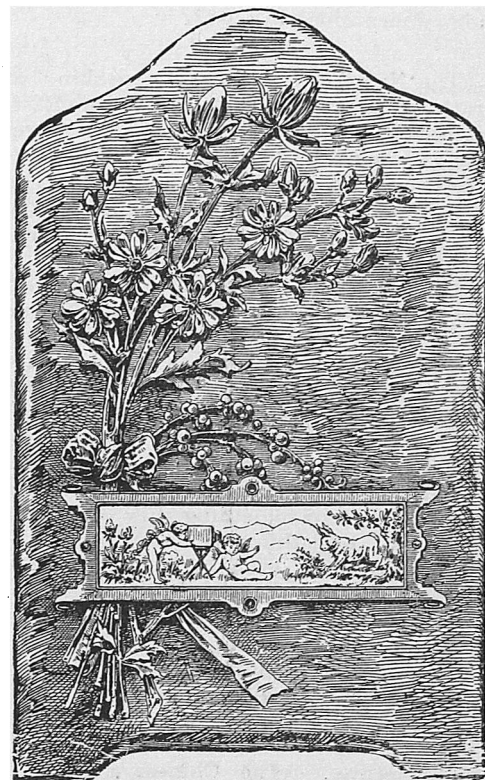
A number of novel and handsome designs in dining-room mirrors are seen at Tiffany & Co's. The majority are long and square in shape, with Rococo frames elaborately gilt, with three or more candlesticks at each corner of the bottom. When these are lighted the effect when glancing in the mirror doubles the number of lights, and in this way light can be quadrupled in the room in which several of these mirrors are hung.

Silver bronze candle sticks, with long drooping pendent of crystal, and festooned with rows of prismatic glass are beautiful reminders of old fashioned methods of decoration. The crystal chandelier belongs to a period in which houses were furnished in a very sombre manner, all the hangings and furnishings being in dark colors. Much light was necessarily needed to relieve all this darkness, hence the crystal chandelier.

Dresden candelabra are studies in themselves. One set of Royal Dresden which is particularly striking, is a combination of blue and white with five lights in each candle-stick. At the base is a figure of a pretty waiting maid, with card in hand, standing on a bank of flowers, and leaning gracefully against the trunk of a tree, which forms the handle holding the arms.

Vernis Martin candelabra are very popular with many New York women, who pay immense prices to possess a pair. They are made of wood mounted in metal and heavily varnished and exquisitely painted with figures, flowers and birds in the style of Louis XV. and Louis XVI.

A new feature in album covers is shown in the accompanying designs, which is a combination of etched and chased metal, bronzed and relieved in parts. Or if two metals of different colors are employed use bright or dead copper for the floral parts and silver or pale brass for the figure panels. Brass only might be used,



Album Cover in Repousse Silver and Copper.

and colored (in the following bath), from a blue purple to an orange purple. The metal should be dipped and polished, then placed in a strong boiling solution of potash (lye) with a few grains of acetate of lead in it. After a few seconds, it will



Album Cover in Repousse Silver and Copper.

take on the above colorings; wash in hot water and dry in sawdust. This combination is very striking and artistic, being

further heightened by mounting the panels on peacock blue or red plush.

Another method: Carve the floral parts in black walnut, chase the figure panels, polish and lacquer. Fasten the panels to the wood with escutcheon pins. The same designs can be used for table screens in wood or metal, or both, or for embossed leather with good effect, for either of the above mentioned articles.

The New York *Tribune*, in speaking of rattan and willow furniture from the East, states that there is not much of the present supply that the lover of the beautiful can contemplate with admiration. The vast majority of people in this country have never understood the spirit of Orientalism, but have affected an admiration for it, because it was commended by persons of known taste. A great many buyers were neither possessed of taste to discriminate nor of artistic powers to make use of the mass of beautiful, odd and curious things from the East that have crowded the shops. The tawdry and showy have, unhappily, found more ready sale than the genuine and good. The nearer the majority got to something they could understand, something that suggested a European style, even in burlesques, the greater was the success of the tradesman. It was inevitable that the establishment of factories in the East by European manufacturers should degrade Oriental art. People with genuine love for beautiful things have seen with sorrow the wholesale destruction of olden-time Eastern manufactures. The Chinese and East Indian rattan and reed chairs which have been imported this season are merely a base, absurd imitation of American rattan work. The picturesque library chair, with its broad arms and all the generation of comfortable huge lounging chairs, the ideal chairs for summer piazzas and smoking rooms, seem to have passed away from our market. At least there are none of these shapes among this season's goods.

Our American rattan work which too evidently furnishes the model for the new chairs has too often represented the distortion of a graceful material into senseless, ornate forms. Our rattan workers made good designs of fine material a few years ago, before they had learned to turn their material into shapes in imitation of carved wood furniture, and to weave the backs of their chairs in the forms of fans and other equally absurd things. Let it be thoroughly understood that the manufacturers are not to be blamed in this matter; the American public is in continual restless search for novelty, and, like the horse leech's daughter, continually cries "Give, give." The beautiful and refined styles which have been in use for generation after generation in Europe, and are never altered, except to make some radical improvement, are not enough for this whimsical public, who, like fickle children, demand new shapes each season in all the decorations of their houses. Many people do not seem to know that the furnishing of a home should be chosen like a friend, because it wears well; and that, at best, is a growth of the taste of the furnisher—a growth which she moulds about her as the nautilus moulds the airy chambers of his shell.

## ANSWERS TO CORRESPONDENTS.

BROOKLYN, N. Y.

*Dear Sir:*—Could I trouble you with a few questions about furnishings? In buying a set of white bed-room furniture what carpet and wall hangings would you suggest for a city house? We have a mahogany, cherry and bamboo set, and thought the white would be a change; but perhaps you think it too staring? Could you suggest any other kind?

Is handsome paper preferred to a painted side wall?

Respectfully yours,

MRS. M. B. S.

A white bed-room set will not look staring if you keep your wall very light. If your room has not a northern exposure how would you like to furnish it all in indigo blue and white, like Nankeen china? Blue ingrain floor, white fur rugs, blue and white Nankeen toilet set, and vases of the same sort. The walls might be papered in white with blue sprigs, the table covered with white linen cloth outlined in blue china patterns. If there is a mantelpiece put blue and white tiles in it. White dimity draperies would be pretty and quaint for the windows.

Have you ever thought of having a brass bedstead for your room, or one of the old fashioned carved four-posters? We find the brass bedsteads very popular, although it needs a valance at head and foot to keep off drafts.

A good wall, well painted, is always handsome, but many people tire of a plain surface and the paper gives the desired variety.

I am going to move into a house in which the hall is papered in rather a gray blue, the parlor with light gray, and the dining-room in terra cotta; both rooms open into the hall, with oak sliding double doors. I want to use inexpensive things, as it is a rented house, but the floors are of hard wood, varnished, and have had art squares on them. I wish some hangings or portieres. Please give me an estimate of price of squares and hangings. I have a handsome Eastern Bagdad curtain for the back end of the hall and a deep orange Indian table cover for dining-room; it is embroidered in colors of red, blue green, etc., both real Eastern pieces. Please tell me just what is thoroughly artistic but inexpensive in your very interesting DECORATOR AND FURNISHER in the May number.

FRANCES.

You do not give the size of the rooms so it is difficult to make exact estimates for floor coverings or hangings. The Kensington art squares will average about \$1.25 a square yard, and they come in sizes from 7 1/2x9 to 9x12 feet. A handsomer rug than the Kensington, the Ispahan, which in color and pattern imitates the Oriental rugs, can be bought for about \$1.75 a square yard. These may be had as large as 12x15 feet for \$35.00, 9x12 for \$21.00. These are in colors of indigo blue and dark Indian red and are rich and handsome in appearance. One of these rugs would certainly be appropriate for the dining-room with its Bagdad portiere and Eastern table cover. For the front parlor you might have a floor covering with a little dull rose in it and have hangings of Louis XIV. stripe which come in beautiful patterns for one dollar a yard, double width. The colors are blue, old rose, or buff, with stripe of floriated design alternating with the ground stripe. The material is not unlike the cheap jute goods so long in market, but the designs are new and not cheap in effect. Next the glass you might use the long double sash curtains now so much in vogue. They cover the entire length of the window and may be had in Scotch Nottingham for \$3.50 a pair. These are in beautiful patterns of *fleur de lis* and other artistic figures. There are outside curtains to match for \$6.00 a pair. These in no way resemble the old fashioned Nottingham, but are rich and handsome in effect. Irish point sash curtains may be had as cheap as \$5.00 a pair. Perhaps a scarf drapery of the Louis XIV. stripe over a pole and hanging half way down the casement would be sufficient drapery in addition to the sash curtains, especially if the doors had portieres of the stripe. We think that one or two Oriental rugs would be prettier for your front hall than any sort of ingrain rug.

CHIPPewa FALLS, Wis., April 1st.

## THE DECORATOR AND FURNISHER.

Will you kindly answer the following questions either through the May number or by letter. I have just subscribed for the paper and am delighted with it. How would you furnish and modernize a rented house with furnishings which could be used in other houses—a small narrow hall, straight stairs, small front parlor and large back parlor with grate at one end?

How would you curtain a large plate-glass window, and also how could a window seat be arranged beneath the window?

Would a parlor grand piano be placed in the centre of music-room or in a corner, and what would be suitable for a covering for piano?

Yours very respectfully, MRS. J. R. S.

In a rented house we should advise putting as little expense as possible into the fitted furnishings. For that reason cover hall stairs and parlors with ingrain filling, and use Oriental rugs. Select a neutral color for floors, as blue or red shows footmarks on down stairs floors. If you cannot buy many Oriental rugs fill in the less traveled spaces with black or white goat skins. Put the new fashioned long sash curtains on your front windows next the glass, covering the entire window from top to bottom. These should be of net or some transparent material, and not looped back. A pair for a window can be bought at all prices beginning at three dollars and a half. Over the curtain pole festoon two widths of India silk, letting it fall half way down the casement or even to the floor, if expense is not considered. Dull green, which is so fashionable for furnishing, would be pretty for these curtains or even green and white Madras.

In the front room you might have a small sofa upholstered in seagreen corduroy or flax velour, and one or two reception chairs with slightly padded seats of the same material. The velour should be put on with plain gimp and very small brass nails set close together. Enliven the sofa with two or three soft silk pillows in old rose and other harmonious colors. Pinkish centers or borders in the rugs would serve to relieve the green. Some rose is almost a necessity in a green room.

If the wall colors are favorable you might use mahogany red in the back parlor, although the room should not be all in one color. If there is but one window in the room, and that near the corner, a pretty window seat might be made by fitting a low flat box with a hinged corner to the space, and draping the window above in pagoda shape, allowing the end of drapery nearest the corner to fall to the floor and the other end to fall from top of window only three or four feet. Long brass supports such as are used for bed scarfs would be suitable for holding this drapery, but in default of these three wire brackets for bird cages will do very well, finishing the exposed ends with rosettes of the material or with brass eagles or ornaments.

Louis XIV. stripe or satin russ, which has a moire effect in two colors, are among the pretty cheap materials suitable for draping the window and seat, or mahogany velour may be used. Trim the box with festooned valance. Make a thick tufted cushion for the cover and fasten it on by ribbons at either end passed under the cover and tied on the top of the cushion in large bows and ends.

A large flat lounge supplied with numerous pillows covered with India silk would be a fashionable and comfortable piece of furniture for your back parlor. Have the lounge sent home in muslin, and cover with a portiere fastened at the corners with ornaments. Try Bagdad portieres for your doors. You can get the ordinary ones for five dollars apiece. With a pine grille of spindles in your doorway one curtain might be long enough to cut in half. All of the Bagdad's come in five strips and can be ripped apart and made into beautiful borders for plain portieres.

The parlor grand piano should be placed with its longest side next the wall. A fitted cover is seldom seen on such pianos. Any large piece of embroidery or lined silk is suitable, for throwing over the top. Perhaps the handsomest thing for the purpose is a Japanese table spread embroidered with gold thread, having gilt tassels on the corners. Could you not use some home-made adaptation of this idea?